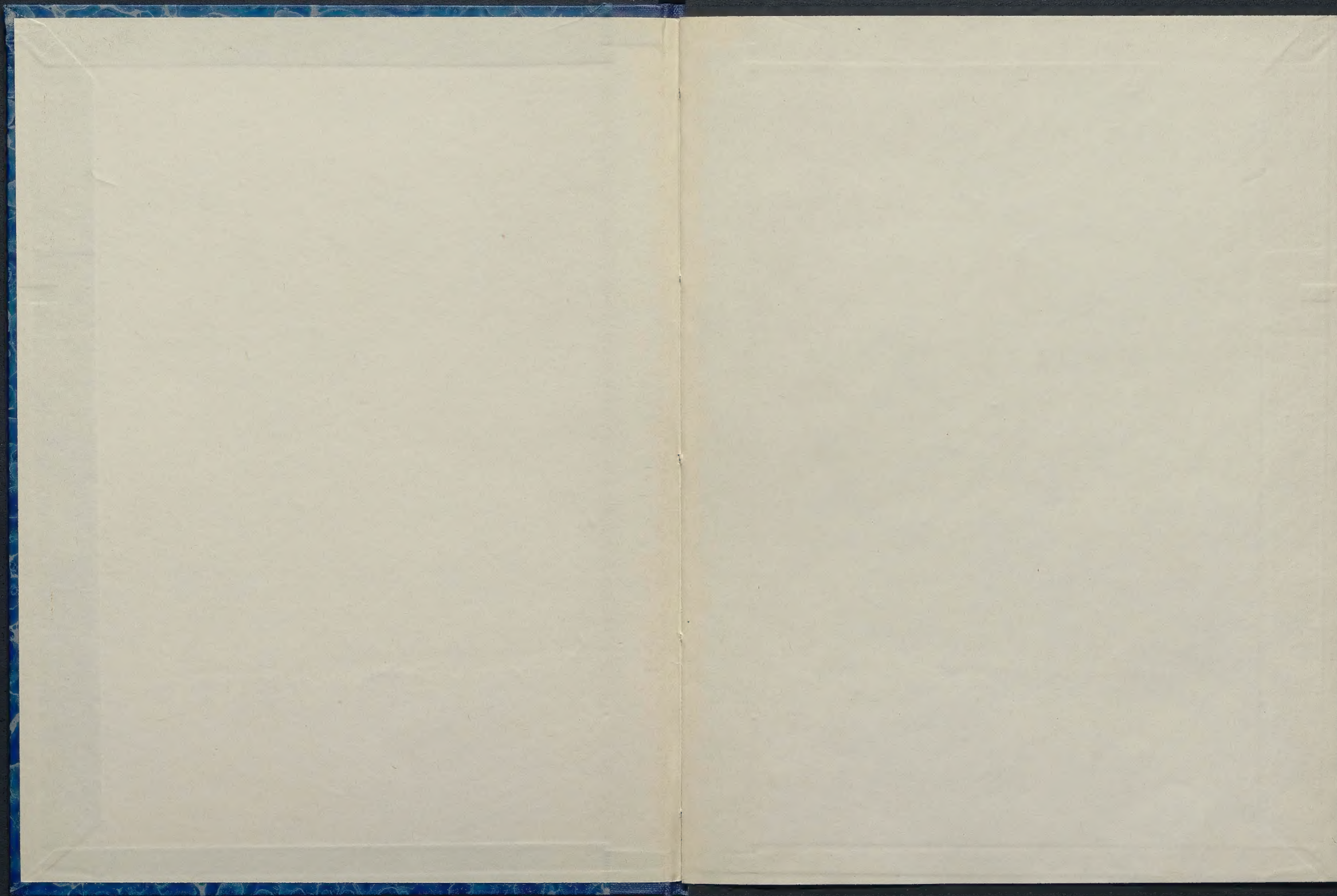


Mus. ant. pract.

G 1010

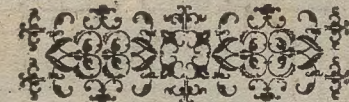




QVINTA VOX.

CONTRAPVNCTVS
qvatuor & qvinque
vocum,

Compositus ab
ADAMO GVMPELZHAIMERO
Trospergio, Bavaro.



AVGVSTÆ

Excusum typis Valentini Schœnigij.

Anno M. D. XCV.



DA pacem Domine in diebus no- stris, qui-

a non est alius, non est alius, qui pugnet, :: pro nobis

qui pu- gnet pro nobis, nisi tu Deus no- ster, nisi tu Deus no-

ster, ::

Canta- te :: Domino can- ticum

no- vum, laus ejus in eccle- sia sanctorum,

læ- tetur Israël in e- o, q fecit eum,

filia Si- on ex- ul- tent in re-

ge

ge suo, in re- ge suo, laudent, lau- dent nomē ejus in

cho- ro, in tym- pano & psalte- rio

psal- lante. i, qui- a bene-

pla- citū est Dño in po- pu- lo su-

o & exalta- bit, & exal-

ta- bit, affli-

ctos cum sa- lute, & exalta- bit, ::

affli- ctos cum sa- lute,

Violoncello

The left page of the manuscript features ten staves of musical notation. The notation is extremely faint, appearing as light grey or blue ink on aged, yellowed paper. It consists of vertical stems and small circular notes, typical of early musical notation. The staves are arranged in a single column, with some faint, illegible text interspersed between them. A small, rectangular piece of tape is visible on the left edge of the page, near the third staff.

Violoncello

Mus. part. ant.

30.111.40.

